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AUTHOR Smith, Gary R.
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ABSTRACT

Designed to help secondary students recognize that a country's music both reflects and reinforces cultural values, this unit involves students in comparing the music of the United States, China, and Japan. The unit could be used as part of an Asian history or Western history course. The approximate time required for the unit is 12 class periods. Student handouts are provided. The unit begins by asking students to think about reasons why they enjoy music. A format for examining personal reasons for their listening habits evolves from this process. The materials then ask students to examine the idea that music is both a reflection and a reinforcer of cultural values. Three specific themes are explored and compared. Political socialization is examined and compared in the form of patriotic music and its similarity in function. Attitudes toward work as reflected in music are examined. And third, students are asked to infer the phenomenon of change, first in their own society, then in Chinese society by comparing music in different time periods. The culminating activity of the unit asks students to look at the three societies as common members of a single planet. Students role-play visitors from outer space. Questions are structured to elicit similarities among earth creatures in terms of their music. (Author/RM)

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VALUES AND MUSIC: SOME COMPARISONS BETWEEN THE U.S. AND CHINA AND JAPAN

An Experimental Unit

Prepared for the Colorado East Asian Studies Center by the Center for Teaching International Relations

Partially supported by the U.S. Office of Education. The U.S.O.E. disclaims any responsibility for the materials and opinions presented.

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Center for Teaching International Relations
Graduate School of International Studies
University of Denver
Denver, Colorado 80210
(303) 753-3106 or (303) 753-2998

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TABLE OF CONTENTS

Activity 1. . . . . WHAT'S IN IT FOR ME?

Activity 2. . . . . YOU CHOOSE!

Activity 3. . . . . MUSIC AND CULTURE

Activity 4. . . . . CHINESE AND JAPANESE MUSIC: A BACKDROP

Activity 5. . . . . COMPARING PATRIOTIC MUSIC

Activity 6. . . . . LISTENING AND COMPARING

Activity 7. . . . . WORK ATTITUDES IN CHINA AND THE UNITED STATES

Activity 8. . . . . WORK SONGS AND WORD ETHICS

Activity 9. . . . . MUSIC AND CHANGE: UNITED STATES

Activity 10 . . . . . CHANGE IN THREE SOCIETIES: UNITED STATES

Activity 11 . . . . . MUSIC AND CHANGE: CHINA

Activity 12 . . . . . MUSIC AND CHANGE: JAPAN

Activity 13 . . . . . MUSIC FROM TERRA

BIBLIOGRAPHY

VALUES AND MUSIC: SOME COMPARISONS BETWEEN THE U.S. AND CHINA AND JAPAN

This unit is designed to help students recognize that a country's music both reflects and reinforces cultural values. It is not intended to be an extensive or comprehensive treatment of either U.S. or Asian music. Music is the means for students to discover how an art form serves to socialize them into their culture. Hence, the examples used to illustrate socialization were chosen to facilitate the process of learning about one's own culture through exposure to other cultures.

Moreover, it is not the intent of these materials to create an overnight appreciation of Asian music. The differences between Asian music and that of the West are profound. Western ears, accustomed to an eight-tone scale and to major and minor modes would have to reorient their listening habits to fully comprehend much of Asian mucic. Finding and analyzing similarities and differences in harmony, rhythm, melody, mode, notation, form and instrumentation is a task we leave to comparative musiocologists.

Chinese and Japanese music, for the most part, are governed by a logic of their own. At best, we can hope that students recognize that this logic is no less valid than that which governs the music they listen to.

By utilizing this unit students should be able to:

--State at least three reasons for their own listening habits (Activity 1)

--Explain why it is difficult to characterize a country's music as "typical" or "representative" (Activity 2)

--State three ways music is used as an expression of culture (Activity 3)

--Recognize and explain that differences between Asian music and Western music do not imply superiority or inferiority of one over the other, rather that the differences suggest equally valid approaches to music (Activity 4)

--Explain ways that music serves to reinforce a culture's values (Activities 5-12)

The unit begins by asking students to think about reasons why they enjoy music. A format for examining personal reasons for their listening habits evolves from this process. The materials

then ask students to examine the idea that music serves larger, cultural functions as well as personal ones. The materials emphasize that music is both a reflection and a reinforcer of cultural values. Three specific themes are explored and compared in this context: political socialization is examined and compared in the form of patriotic music and its similiarity in function; attitudes toward work as reflected in music are also examined; lastly, students are asked to infer the phenomenon of change, first in their own society, then in Chinese society by comparing music in different time periods.

The culminating activity of the unit asks students to look at the three societies as common members of a single planet. Students role-play visitors from outer space. Questions are structured to elicit similarities among earth creatures in terms of their music.

This unit is designed for use in 10th grade. However, it can be readily adapted for use in almost any grade.

The approximate time required for the unit is 12 class periods.

The unit could be used as part of an Asian history or Western history course. Its focus is values, and, as such, it could be used anywhere teachers see the need to show how values can be shaped by a culture.

Title: MUSIC: WHAT'S IN IT FOR ME?

Introduction:

It has been estimated that a large number of American 14 and 15 year-olds spend as much as 60% of their waking hours listening and dancing to music.* What's in it for them? Do they all listen to one kind of music? What is it about the music that appeals to them?

This activity is included for two basic reasons. First, the activity should prove to be highly motivating to the students since they will be providing their own data and analysis. Second, students are more likely to understand a different set of values if they are given a chance to analyze their own first. This activity provides an opportunity to think about what role music plays in their personal lives before they delve into reasons people participate in music in other societies. Out of the activity may emerge a set of values or reasons for relating to music. Subsequent activities will suggest that there are other reasons depending on personality and culture.

Objectives:

To collect at least 5 pieces of music most students like

To verbalize reasons why the music appeals to them given a standardized analytical format and a summary exercise

To recognize the difficulty in expressing reasons for likes and dislikes in music

To hypothesize about the elements in students' environments and backgrounds that might contribute to their personal musical preferences

Time: 1½ class periods

Procedure:

FIRST DAY (½ class period)

Step 1: Pass out copies of Handout 1, "Our Favorite Music," one per student. Allow about 10 minutes for students to read the

*Paul M. Hirsch, "Sociological Approaches to the Pop Music Phenomenon," Mass Communications and Youth: Some Current Perspectives. F. Gerald Kune and Peter Clarke, eds.

introduction and to record their responses. Instruct them that they are to rank order the selection, i.e., place their most favorite selection by no. 1, second most favorite selection by no. 2, etc.

Step 2: Ask for smme responses to the assignment. Which selections were mentioned most often? Determine the five most favorite selections for the entire class.

Step 3: Ask for volunteers to bring in recordings of the selections determined in Step 2 above to class with them tomorrow. Explain that you will have both a cassette tape player and a record player available.

SECOND DAY (1 class period)

Equipment needed: cassette tape player, record player

Step 4: Explain that you are going to ask for the five selections students have brought in.

Step 5: Pass out copies of Handout 2, "What's In It For Me?," one per student. As students listen to the music they should jot down notes on the handout to explain what in the music appeals to them.

Step 6: Play the selections.

Step 7: Hold a 10 minute discussion on the various reactions to the music based on the notes students have taken during the listening sesssion.

Step 8: Hold a 10 minute discussion on why students think certain elelents of the music -- rhythm, style, lyrics, mood, performance, etc. -- appeal to them personally. Can they think of things in their background, culture, peer group, family, etc. experiences that might influence their personal musical likes and dislikes?

Step 9: Ask students to survey their parents regarding this assignment. What are their likes and preferences How is this an expression of their values?

Evaluation:

List and explain at least 3 reasons for your musical likes and dislikes.

Cross-Cultural Activity:

Ask students to make a tape recording of their 5 songs and mail it to a class of 15 year-old students in Taiwan or Japan. Compose a letter of introduction to go along with the tape explaining that the music represents the favorite music of a class of 15-year-olds in the United States. (It might take awhile to locate a specific address, but it's possible to do.) In the letter you might ask for reactions from the Taiwanese or Japanese students to the music. Did they like it? Why? Why not? Would it be possible for the Taiwanese or Japanese students to send your class a copy of their favorite music and the reasons for its appeal?

OUR FAVORITE MUSIC

This activity should help you stop and think about what music means to you and why it means what it does. Later on in the unit you will be exposed to Chinese and Japanese music and different values about what music means and ought to be. As an introduction to the unit we would like to find out what you and your classmates consider your most favorite music. Accordingly, think about and jot down at least five pieces of music you like. You should order them according to preference. In other words, your most favorite selection should placed by #1, your second most favorite by #2, etc. Try to think of and rank order at least five selections, but you do not have to limit yourself to five. You may include more.

1.

2.

3.

4.

5.

WHAT'S IN IT FOR ME?

Your teacher is going to play some of the most frequently chosen favorite music your class decided upon in the lesson yesterday. Some of the music may be to your personal liking, some may not. In any case, as you listen to these selections jot down in the appropriate spaces below what it is about each piece of music that appeals to you.

Rhythm (beat, etc.)

Performer(s)

Style of the Music

Melody

Instruments Used

"Danceability" (music would be easy and fun to dance to)

Lyrics (words have special or "neat" meaning for you)

Mood (makes you feel happy, sad, etc.)

Other factors (you name it!)

Title: YOU CHOOSE!

Introduction:

This activity is vital to the conceptual nature of this unit. It should prove both difficult and motivating. The idea is to raise two important questions before proceeding with the comparative study:
1). What is "typical" or "representative" of a country's music?
2). Who decides what music is chosen to be heard?

Students are asked to choose FIVE musical selections to represent their country. The quantity of music they have to choose from is, of course, almost infinite. Moreover, no two groups in the class are likely to choose any of the same selections, unless communication takes place among the groups. By having students participate in this forced-choice activity, they have an opportunity to recognize how difficult it is to generalize and typify a country's music.

Objectives:

To force-choose five "typical," "representative" selections of U.S. music

To recognize that control of the data base can result in distortion and oversimplification about a country's music

Time: one class period

Procedure:

Step 1: Divide class into groups of at least 5 members each.

Step 2: Explain to all groups the following task: YOU HAVE BEEN SELECTED AS A COMMITTEE OF FIVE PERSONS WHO ARE EXPERTS IN THE MUSIC OF THE UNITED STATES. YOUR TASK IS TO CHOOSE FIVE TYPICAL, REPRESENTATIVE PIECES OF U.S. MUSIC. THESE FIVE SELECTIONS WILL BE USED TO REPRESENT U.S. MUSIC TO A GROUPS OF FOREIGN STUDENTS WHO HAVE NEVER HEARD ANY MUSIC FROM THE UNITED STATES. YOU'LL WANT TO BE AS REPRESENTATIVE AS POSSIBLE IN YOUR CHOICES. YOU MAY NOT CHOOSE MORE THAN FIVE. YOUR CHOICES MUST BE SPECIFIC SONGS, OPERAS, MUSICALS, ETC. YOU MAY NOT USE A "TYPE" OF MUSIC AS A CHOICE, E.G., "FOLK MUSIC" OR "ROCK MUSIC." YOUR SELECTIONS MUST BE SPECIFIC. YOUR GROUP HAS 30 MINUTES TO DECIDE ON ALL FIVE SELECTIONS. YOU MAY NOT TALK TO MEMBERS OF ANOTHER GROUP. YOU MUST REACH CONCENSUS ON EACH OF THE FIVE CHOICES.

Step 3: Ask a person from each group to read the selections their group has made and explain the rationale for the decisions. (Many groups will have only 1 or 2 selections.)

Debriefing:

1. Do any of the groups agree on one or more particular pieces of music as being representative? Which pieces? If there is no agreement, why not?

2. Was your group able to complete the assignment in the time allotted? How or why not? How much time do you think your group would need?

3. What difficulties did you encounter in your group? (Deciding what are "typical" or "representative" selections will probably be mentioned in some manner.)

4. In this unit you will be listening and studying music from two countries beside your own -- China and Japan. What can you learn from this activity about how "typical" or "representative" of China and Japan the selections you hear will be? (The major point of this activity should be made clear by the students: any limited selection of music will give an incomplete, distorted view of the country's music. Moreover, who chooses what is heard is critical. In the People's Republic the government decides, to a great extent, what is heard. In this unit the authors have decided what should be included. This recognition should provide students with a context for the unit. What they hear may or may not be "typical" music of China or Japan. Most likely, this unit will not be valid for making any broad generalizations about the wide range of Asian music, other than for some structural observations.)

Title: MUSIC AND CULTURE

Introduction:

In the first activity, "Music: What's In It For Me?," students were asked to look at music in terms of its personal appeal to them and their age group. During the discussion students may have concluded that they participate in music in part because they are consumers in a teenage music market. Others might have commented about music being an expression of the conditions and times we live in.

In any case the following activity is designed to help students raise questions about how music can be viewed as an expression and reinforcement of certain societal values. Rather than immediately exposing students to both the words and music of some Chinese and Japanese songs, we thought it best to ease into any such an examination of culturally unfamiliar data. Hence, we chose to begin focusing on comparing values and culture by using the lyrics to folk songs alone.

During the activity you should assume the role of discussion facilitator. You are asked to provide students with some folk song lyrics from China, Japan and the United States, but the follow-up discussion should reflect minimal guidance from you. Encourage students to develop their own lines of thought and inquiry.

Objective:

To recognize that song lyrics reflect values of a culture

Time: ½ class period

Procedure:

Step 1: Distribute copies of HANDOUT 3, one per student.

Step 2: Ask students to read the handout. (5 minutes)

Step 3: Proceed with discussion: Make your guidance minimal. Here are a few questions to think about using as starters. The last questions can be used as a culmination for the activity to emphasize the role of music and clutural values.
What do you think of this reading?
What are these?
Does everyone agree?

Which phrases and words do you recognize?
Where are the verses from? How do you know?
Apart from yourpersonal reactions to he verses, what does each say about the beliefs and practices of the country it represents?
What, from the verses, seems important to the people?

Titles of Songs

1. Bad Faith (Whai Lyang Shin), Kansu Province, China.
2. Miscanthus Mowing Song (Kariboshi Kiri Uta), Miyazaki Prefecture, Japan.
3. Buffalo Boy, United States.

Such a very big girl,
such a fine young lady,
Such a charming, lovely big girl
not yet married!
Her folks have bad faith, bad faith.
They should arrange a proper marriage for her.

Soft cool breezes help us sing,
Wealthy families have many girls.
Rich boys find wives easily,
Many poor boys cannot wed.

We've completed the harvesting.
We've mowed and dried the hay,
the hay on this hill.
We've mowed and dried the hay, the hay,
Tomorrow we shall harvest rice.

When are we gonna get married
married, married?
When are we gonna get married,
Dear old buffalo boy?

I guess we'll marry in a week,
A week, a week.
I guess we'll marry in a week,
That is, if the weather be good.

How're you gonna come to the wedding,
The wedding, the wedding?
How're you gonna come to the wedding,
Dear old buffalo boy?

Title: CHINESE AND JAPANESE MUSIC: A BACKDROP

Introduction:

In the activity "Music and Culture," students were exposed to the idea that although musical lyrics differ from culture to culture, there are universal characteristics. Music does express cultural values in one form or another.

Yet, as mentioned in the Teacher's Introduction, much of Asian music is alien to Western ears, especially to U.S. teenagers. Accordingly, before further exposure to the unit, it seems appropriate to provide some factual data for students. This reading is intended (Handout 4) to offer some background for your students in Chinese and Japanese music. It is a very cursory examination and is designed to emphasize only major differences between Asian and Western music. As follow-up it is suggested that students write a short essay comparing music in China, Japan and the United States. You may wish to add other readings from the bibliography accompanying the unit.

Objective:

To provide an historical and factual context for the comparative study of music in China, Japan and the United States.

Time: one class period

Procedure:

Step 1: Pass out Handout 4, "Music in China and Japan," one per student.

Step 2: Allow a few minutes reading time.

Step 3: Ask students to write a short essay (1-2 paragraphs) outlining the major similarities and differences among Chinese, Japanese and United States' music.

MUSIC IN CHINA AND JAPAN

Stop for a moment and think. If you were to suddenly hear some Chinese or Japanese music, what would it sound like? Would it be "out of tune?" Would it sound strange? How so? Do you think you could pick out a melody or a beat? What would the lyrics say in English; would there be a typical theme for the words?

Asian music has a great deal of variety. But to many Americans it "all sounds the same" and sounds rather strange. This is because we are not used to hearing it. It is also because most Asian music is very different from that of the West. There are exceptions. Much modern Japanese music has been greatly influenced by music from the United States. This makes modern Japanese music sound more familiar to us. For the most part, however, American understanding of the music of Asia remains a closed door.

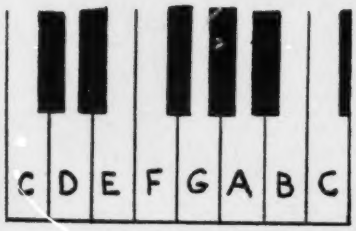
In this unit you will be listening and studying some Chinese and Japanese music and comparing it with that of the United States. This reading can help you understand some of the differences and similarities you will notice among the three societies and their music.

CHINA

China is one of the oldest civilizations in the world. For over 7000 years the music of China changed very little until the Revolution of 1911. Since then, it has changed rapidly due to increased contact with the West and to the Communist revolution.

In ancient China music was considered to be connected with the gods and the downfall of the government. Music was carefully regulated so as not to cause any disturbance to the state. This is difficult for us to understand. But, it was common among ancient "pre-scientific" peoples to view music as having magical powers. (Remember the common Western image of the Indian "snake charmer?") Somehow if good music were played in the right manner, the government would prosper.

In the music we are accustomed to hearing (except for some forms of jazz), we are used to hearing an eight-tone scale. Look at the drawing of a piano keyboard on the next page. You will notice that there are eight white keys from notes "C" to "C." The black keys represent half tones in this eight-tone scale.



Chinese music has a basic five-tone scale. This sounds like what you would hear if you played only the black keys on the piano. This is one major reason Chinese music may sound so very different from our own. We are used to hearing the eight-tone scale.

Another big difference between Chinese music and the music you may hear most of the time is rhythm. The Chinese never developed rhythm in the manner we know it. Drums and other percussion instruments were used for tone color rather than for rhythmic expression.

From early times Chinese music was sung with poetry and accompanied by one or more instruments. These instruments mark another major point of difference from Western music. Flutes, constructed chiefly of bamboo, zithers, mouth organs, oboes, and various percussion instruments are used in both traditional and modern Chinese music. Although known to us, these instruments do not represent the most commonly used ones in our music.

JAPAN

Buddhist ceremonial music was introduced into Japan from China in the 6th century. Most important for Japan was the introduction of the dance music of India from China. In Japan this music became known as gagaku and remains one of the high points in the development of the world's music. Gagaku is played by a small orchestra and accompanied by dancers.

The Japanese scale, like that of China from which it came, is five-tone. Occasionally two notes are added to the scale.

As in Chinese music, Japanese rhythm is not developed to any great extent and singing generally has a nasal quality to it. Japanese rhythm is usually common or 4/4 time. Singing is often in a falsetto (false) voice.

Kabuki is the popular form of drama that combines a play with music and dance. The music in kabuki usually consists of a human voice, a shamisen (banjo-like instrument), flute and drums.

Despite these differences between Asian and Western music, you will be asked to look for some similarities throughout this unit. Music exists in all societies regardless of the different forms it takes. It serves important social and cultural needs. What's important is that even though music from Asia may sound strange to many of us, it is based on a logic of its own as is Western music. Although quality may be diffficult to judge, it seems reasonable to say that music is no better or worse than another. One form may simply be seen as a different way of expressing a universal art -- music.

--William L. Purceu, An Introduction to Asian Music. Asia Society, June 1966.

--J.A. Van Aalst, Chinese Music. New York: Paragon Book Reprint Corporation, 1964.

--William P. Malm, Japanese Music and Musical Instruments, Rutland, Vt.: Chas. E. Tuttle Co., 1959.

Title: COMPARING PATRIOTIC MUSIC

Introduction:

One of the common functions of music despite its varying cultural forms is that of political socialization as represented in patriotic music. We know of very little in secondary curriculum that provides an opportunity to analyze this process. Patriotic music can be viewed as a political symbol. Like any political symbol it serves to unify people within a nation by reinforcing feelings of patriotism.

Students may already be aware of these feelings when they listen to the Star Spangled Banner and react to it with their own set of emotional and intellectual responses. But this activity provides an opportunity to compare what seems to be a rather universal phenomenon among nation-states -- the need to reinforce attitudes and behavior towards "the nation."

Objectives:

To compare the lyrics to some patriotic music of China, Japan and the United States:

To infer some dominant political values within each society

To compare the political socialization functions of each anthem

To hypothesize about how patriotic music serves to integrate peoples within a nation, and, therefore, to recognize the universality of this integration function.

Time: one class period

Materials: Handout 5, "Patriotic Music"

Procedure:

Step 1: Distribute copies of the Handout 5, "Patriotic Music" to groups of 2-3 students.

Step 2: Instruct the groups to read through the words to each song. Do not tell them ahead of time which country each song is from.

Step 3: Follow up:

A. Because of some key words it may be rather easy to ascertain which country each is from. At the top of each column (underneath the Roman numeral) place the name of the country you think each selection represents. What specific words or phrases in the selections provided you with clues in deciding where they were from?
B. Which of the three songs mentions an enemy? Which of them mentions peace?
C. What specific words or phrases in each of the three songs would tend to make the people of the particular nation feel united, or "as one?"
D. What beliefs and values does each song reveal about the particular society?
E. Did you have trouble recognizing #2, the Star Spangled Banner (2nd stanza)?
F. Why do you suppose nations have patriotic music?

Titles of Songs:

1. The East Is Red -- Peopld's Republic of China

2. America the Beautiful -- United States

3. Thy Peaceful Reign -- Japan

PATRIOTIC SONGS

Rise! We do not want to be slaves,
Build anew the long wall from flesh and blood,
For (our) people is in greatest danger
And the oppressed cry loud from fury
Oh rise, oh rise, oh rise,
Millions we are, and yet but one in heart,
For we throw ourselves with courage on the enemy,
Forward,
For we throw ourselves with courage on the enemy,
Forward, forward, forward!

On the shore, dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, over the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines on the stream;

May thy peaceful reign last long!
May it last for thousands of years,
Until this tiny stone will grow into a massive rock,
And the moss will cover it all deep and thick.

Title: LISTENING AND COMPARING

Introduction:

In the previous activity , "Comparing Patriotic Music," students read and compared the lyrics to three national patriotic songs. But patriotic music evokes the strongest responses when it is heard. In this activity students can express their reactions to patriotic music and hypothesize about why their own nation's music might evoke different emotional responses than the patriotic music of other nations.

Objective:

To recognize how political socialization has served to transmit feelings and attitudes about one's nation through patriotic music.

Time: one class period

Equipment and materials: Handout 6 -- "Reaction Sheet" and cassette tape with the following selections: EDELWEIS, AMERICA THE BEAUTIFUL, THE PEACEFUL REIGN, THE EAST IS RED (You may wish to add other national anthems to this exercise.)

Procedure:

Step 1: Distribute one copy of the "Reaction Sheet" to each student.

Step 2: After you play each selection on the tape, ask students to place an X in the column on the Reaction Sheet which best expresses their feelings about the music they hear.

Step 3: Follow up:

A. Tabulate class-wide responses from the Reaction Sheets on the chalkboard or a transparency.
B. Ask for students to volunteer reasons why they responded as they did to each selection.
C. What family, school, media, etc., influences do you think might have had an impact on your reactions to the music?
D. What positive and negative images came to mind as you listened to each selection?

Step 4: Ask for a group of students to look into moves to change our national anthem. Why does it seem so difficult to initiate such changes? How would the class feel about changing our national anthem?

REACTION SHEET

After you've listened to each selection, place an "X" in the column below which BEST expresses how you felt about the music you heard.

Felt Badly About the Music	Had Little or No Feeling	Felt Good About the Music
#1.		
#2.		
#3.		
#4.		
#5.		

Title: WORK ATTITUDES IN CHINA AND THE UNITED STATES

Introduction:

One comparative theme worth exploring cross-culturally is that of work and work attitudes. From students' knowledge of China and the United States, ask them to check out similarities and differences between the two societies' work attitudes.

Objective:

To compare Chinese and U.S. work attitudes

Time: 30 minutes

Procedure:

Step 1: Divide students into groups of 3.

Step 2: Distribute copies of Handout 7, "Comparative Work Attitudes Sheet," one per group.

Step 3: Ask each group to elect both a leader for discussion and a recorder.

Step 4: Allow a maximum of 15 minutes for discussion and recording purposes. ALL DECISIONS OF THE GROUP MUST BE UNANIMOUS.

Follow up:

1. Which attitudes toward work do you think both Chinese and people in the U.S. share?

2. On which attitudes do you think the two countries differ? Suggest to interested students that they collect the groups' sheets used in this activity and research each of the five items using these sources.

COMPARATIVE WORK ATTITUDES SHEET

Is what has been traditionally called the "work ethic" unique to the United States? Consider statements 1-5 below. Put a "C" in front of any statement that seems to fit the Chinese notion of work. Put an "A" in front of any statement that fits the U.S. notion of work.

_____1. To achieve success in life it is important to do productive work.

_____2. There is no substitute for hard work.

_____3. Full employment (having all citizens employed) should be a primary aim of the country.

_____4. Every able-bodied person should work for a living.

_____5. Workers should be paid according to how well they do their jobs.

Title: WORK SONGS AND WORD ETHICS

Introduction:

Contemporary attitudes toward work are often expressed in a country's music. Below is a guide for analyzing "work songs" from each of three cultures. Printed words are included to aid in the lesson.

Objectives:

To recognize that a culture's music can express values about work

To compare work attitudes among three societies -- China, Japan and the United States

Time: one class period

Equipment and materials: Cassette Tape "Work Songs," Cassette Tape Player

Procedure:

Step 1: Ask students to listen to the tape.

Step 2: Follow up:
What does each song reveal about work and work attitudes in each society? Is work something good? Something bad? Can you tell? Is work something to be proud of? Something to share with others? Does it have a purpose? If so, what seems to be the purpose according to the song? In which society do people who work seem most happy? Least happy? Other attitudes?

Step 3: Judging a society's values and generalizing about an entire country based on just music alone would be misleading. For instance, does the song "Sixteen Tons" adequately express U.S. work attitudes today? For the nation as a whole? Perhaps not. What work attitudes in the U.S. do you find missing from the song? Accordingly, songs from other countries besides the United States may not be complete or accurate in expressing work values. What additional evidence would you bring to class to prove or disprove what you've learned about work attitudes from the songs? Bring this evidence in and share it with the rest of the class.

Step 4: Assign Step 1 in "Music and Change: United States" for tomorrow.

Title: MUSIC AND CHANGE: UNITED STATES

Introduction:

Popular music in the United States can be used to make inferences about political and social change. As a first step in understanding how music anywhere can be an indicator of social and political change, this activity asks students to bring their own recordings to class. From these recordings students can make a tape which collectively expresses a "new order."

Objective:

To collect and analyze musical data which indicates societal change

Time: 2 days

Procedure:

Step 1: Ask students to bring in records tomorrow from their personal collections. These records should indicate changes in youth values, love relationships, styles of living, clothing changes, political attitudes, etc. A good example of this kind of song about change is Bob Dylan's "The Times They Are A'Changing."

FIRST DAY

Step 2: Randomly select 3 or 4 of the records students have brought in and play them.

Step 3: Ask students to point out what CHANGES each recording expresses.

Step 4: If the music speaks of a "new order" or "new values" in any way, ask students to describe what this "new order" or these "new values" are like. How are things different from the "old ways?" Why, according to the music, is it necessary for the changes to take place?

SECOND AND THIRD DAYS (optional)

Step 5: Ask students to assemble and narrate a tape of music which describes several areas of change in the United States. What are the dominant values expressed in this tape?

Title: CHANGE IN THREE SOCIETIES: UNITED STATES (optional activity)

Introduction:

The comparisons about change in this activity are over time within a single country. The activity focuses on traditional and modern music in the United States. Again, your role should be that of discussion facilitator, providing minimal guidance.

Objective:

To encourage students to develop objectives and procedures for comparing and inferring change using folk music

Time: ½ class period

Procedure:

Step 1: Distribute copies of the Handout 9, one per student.

Step 2: Ask students to read the handout.

Step 3: Proceed with the discussion. Make your guidance role MINIMAL. Here are a few questions to think about using as starters and to pick up the tempo of the discussion should it lag:
What do you think of this reading?
What are these? Why?
What changes can you see between the two pieces?
Does everyone agree?
Where are the verses from? How can you tell?

Titles of Songs:

1. Bury Me Not on the Lone Prairie, United States -- Traditional

2. It Isn't Nice, United States -- Modern

"Oh, bury me not
on the lone prairie."
These words came low and mournfully,
From the pallid lips of a youth who lay
On his dying bed
at the close of the day.

Oh bury me not on the lone prairie
Where the kiyotes howl,
and the wind blows free:
In a narrow grave, just six by three
Oh bury me not on the lone prairie.

It isn't nice to block the doorway
It isn't nice to go to jail,
There are nicer ways to do it,
But the nice always fail.
It isn't nice, it isn't nice,
You told us once, you told us twice,
But if that's freedom's price, we don't mind.

Title: MUSIC AND CHANGE: CHINA

Introduction:

The structure of this lesson is essentially the same as that of "Music and Change: U.S." (optional activity). The comparisons are over time within a single country. This activity focuses on traditional and modern music in China. Again, your role should be that of discussion facilitator, providing minimal guidance.

Objective:

To encourage students to develop objectives and procedures for comparing change using folk music

Time: one class period

Procedure:

Step 1: Distribute copies of the Handout 10, one per student.

Step 2: Ask students to read the handout.

Step 3: Proceed with the discussion. Make your guidance role MINIMAL. Here are a few questions to think about using as starters and to pick up the tempo of the discussion should it lag:
What to you think of this reading?
What are these? Why?
What changes can you see between the two pieces?
Does everyone agree?
Where are the verses from? (Students might very well conclude, from two different countries? They should be encouraged to proceed on this assumption if that is their hypothesis. Encourage them to suspend judgment until they are satisfied that they have proceeded long enough with the inquiry.)

Titles of Songs:

1. Gently Flowing Stream (Shao Hua Tang Shui), Yunnan Province, China -- Traditional.

2. Welcome Spring (Yin Chuin Wha Ur Kai), Shansi Province, China -- Traditional.

3. Homespun Correspondent, Shan-yang Commune, Jin-shan County, China -- Modern.

Radiant moonbeams brighten the heavens tonight,
I dream of my sweetheart in the moonlight.
I see her clear image in the moon's path.
Sweetheart dear, dear
Tiny stream flows gently in the forest glen.

Ev'rybody loves the spring,
the lovely springtime,
Ev'rybody loves world peace as well.
Ev'rybody loves a peaceful springtime.
We pray for everlasting peace, ai hai yo.

All quiet late at night,
In the room, under a lamp light,
The homespun correspondent of our team
Seizes his pen in earnest.

Reports, page after page,
Make clear our line of work,
Singing praise of Chairman Mao,
Describing to him our new farm life.

Red hearts turn to the sun;
Broad shoulders bear heavy tasks.
He holds firmly his literary power,
To serve as our responsible spokesman.

Imitate not the ephemeral showing of the night-blooming cereus,
But rather learn from the plum blossoms which shun crowded springs.
He keeps to his heart the meaning of the "homespun,"
And always writes to serve revolution.

Title: MUSIC AND CHANGE: JAPAN

Introduction:

The comparisons students are asked to make in this activity are over time within Japanese society. This activity uses both words and recordings of songs to focus on traditional and modern Japanese music and times. Your role should be that of discussion facilitator, providing minimal guidance.

Objective:

To encourage students to infer changes over time within Japanese society using Japanese music as a data source

Time: 1 class period

Materials and equipment: Cassette Recording -- "Japanese Music,"
Cassette tape player

Procedure:

Step 1: Play recording, without designating the country.

Step 2: Discussion questions:
What to you think of this music?
What changes are evidenced in the words and music among the different selections?
Where is the music from? How can you tell?

Title: MUSIC FROM TERRA

Introduction:

In this culminating activity students are asked to role play visitors from outer space. Their task is to analyze music from three cultures as left to them in the form of a tape recording.

The activity is designed to get students to infer values about cultures and peoples from music and to look for similarities among cultures.

Objectives:

To listen to and infer cultural values and roles from music of three cultures

To apply an analytical format to inferring about cultural values

Time: one class period

Materials and equipment: Copies of the Handout 12, "Values of Terra People;" cassette tape, "Music from Terra;" cassette tape player

Procedure:

Step 1: Explain to the class: "For the next few minutes you are asked to play the roles of observers from outer space. You have discovered a piece of data from a planet called Terra. This data is in the form of a musical recording. Your job is to listen to the music and try to figure out as many things as you can about the alien creatures from Terra -- their beliefs, social sctivities, feelings about each other, etc. You will be provided with a work-sheet to aid you."

Step 2: Handout copies of the Handout 12, "Values of Terra People," one per student.

Step 3: Play the tape "Music from Terra." As the students listen, they should jot down notes about Terra people on the worksheet.

Step 4: Discussion:
A. Which of the musical selections did you like? Not like?
B. What were each of the songs about?
C. What do you think was the purpose the composers had in mind when they wrote each of the songs?

D. What does each song say about the people of planet Terra? (refer to worksheet) That is, what seems most important to Terra people based on their music? What can be said about family relationships on planet Terra? Relationships between people? Love? Work? Purposes of life? Aging? Death? People? Other things?
E. Taken as a whole, what does the tape say about how Terra people are different? About how they are similar?

Extensions:

1. Put the songs in chronological order, from most recent to earliest written, to the best of your ability. What information in the songs and your other knowledge of life on Terra helped you in your task?

2. What other kinds of evidence would you collect to make sure your observations about Terra people were correct? List them. Then, bring into the classroom tomorrow as many pieces of evidence as you can that prove or disprove what you and the rest of your class have said about Terra people and their cultures.

VALUES OF TERRA PEOPLE

As you listen to the tape, jot down as many things as you can about Earth people based on their music. Below are categories that may help you organize your thoughts:

Family relationships

Relationships between people

Love

Work

Leisure Time

Purposes of Life

Differences Among Earth Peoples

Similarities Among Earth Peoples

Aging

Death

People

Other things?

AN INTRODUCTORY BIBLIOGRAPHY -- CHINESE
& JAPANESE MUSIC AND DANCE

THEORETICAL--BACKGROUND READING

A HISTORY OF JAPANESE MUSIC, Eta Harich-Schneider. (London: Press, 1973).

FOUNDATIONS OF CHINESE MUSICAL ART, John Hazedel Levis. (New York: Paragon Book Reprint Corp. 1963).

AN INTRODUCTION TO THE DANCE OF INDIA, CHINA, KOREA, AND JAPAN, Beate and Joseph Gordon. (New York: The Asia Sociey, 1965).

Good introductory reading, suitable for students and instructors, on major Asian dance forms, with an emphasis on the historical perspective and cultural role of dance in the countries examined. Brief bibliography of further resources on Asian dance also included.

AN INTRODUCTION TO ASIAN MUSIC, William L. Purcell. (New York: The Asia Society, 1966).

Brief background reading on Asian musical, with information provided on the historical development of Japanese and Chinese (as well as Indian, Javanese, and Balinese) musical forms. Especially valuable are the suggestions for further reading, and also selected suggestions "for listening."

THE MUSIC OF CHINA, VOL. 1, (Chinese musical instruments). Anthology 4000. Explanatory notes and editing by Fredric Lieberman.

SONG COLLECTIONS

BEATING THE EMPEROR'S ROBE. A TRADITIONAL PEKING OPERA, RECORDED IN CHINA. Folkways FW 8883.

THE CHINESE OPERA: ARIAS FROM EIGHT CHINESE OPERAS. Lyrichord STLL 7212.

"presents several of the main character-types and song-types in Peking Opera...permormed by the Fu Hsing Opera Academy in Taipei."

FOLK SONGS OF CHINA, JAPAN, AND KOREA, Elisabeth Hoffmann (New York: The John Day Compahy, 1964).

Collection of favorite traditional Chinese, Korean, and Japanese folk songs, with a brief background provided each selection to increase understanding and enjoyment of the songs.

THE FIRST FOLK SONG BOOK OF NIPPON, C.I. Migita. (Tokyo: Kawai Gafuku Co., Ltd., 1970).

The express purpose in publishing this collection, as expressed by the author, is the inclusion in a single volume of folk songs which have been traditional favorites in Japan, and have retained much of their meaning. Also included are selections of more modern folk songs.

JAPANESE FOLK SONGS, Ryutoro Hattori. (Tokyo: The Japan Times, Ltd., 1950)

Selected collection of favorite Japanese folk songs, both traditional and more modern.

FOLK SONGS OF JAPAN, Donald Paul Berger, ed. (New York: Oak Publications, 1972).

REVOLUTIONARY SONGS OF CHINA. (Peking: Peking Foreign Language Press).

Portfolio of four songs, with sheet music and English lyrics, from the People's Republic -- includes The East is Red, Sailing the Seas Depends on the Helmsman, The Three Main Rules of Discipline and the Eight Points for Attention, and Singing of the Socialist Motherland. Available through China Books and Periodicals.

REFERENCE WORKS

ORIENTAL MUSIC: A SELECTED DISCOGRAPHY. Compiled by the International Institute for Comparative Music Studies and Documentation, Berlin. Foreign Area Materials Center Occasional Publication No. 16. (New York: University of the State of New York, Foreign Area Materials Center, State Education Department and the National Council of Associations for International Studies, 1971).

A catalogue of records devoted to the traditional music of Asian countries, this publication includes a selection of recordings commercially available today. An introduction is provided for the records of the Asian countries included in the study. Good basic information source on available recorded material from East, Southeast, South, and Central Asia, as well as the Middle East and North Africa.

CHINESE MUSIC: AN ANNOTATED BIBLIOGRAPHY, Frederic Lieberman. (New York: Society for Asian Music, 1970).

Good reference source on publications available in the field of Chinese music, covering works on historical development and other aspects of Chinese musical art.